MASTERS IN ART

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Albrecht Dürer

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Albrecht Dürer

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ALBRECHT DÜRER
STEPHAN PAUMGÄRTNER
LEFT WING OF THE PAUMGÄRTNER ALTAR-PIECE
MUNICH GALLERY

PHOTOGRAPH BY HANFSTAENGL



ALBRECHT DÜRER
CHRIST ON THE CROSS
ROYAL GALLERY, DRESDEN



MASTERS IN ART PLATE III
PHOTOGRAVURE BY BERLIN PHOTOGRAPHIC CO.

ALBRECHT DÜRER
PORTRAIT OF HANS IMHOF THE ELDER (?)
PRADO, MADRID



MASTERS IN ART PLATE IV

PHOTOGRAPH BY HANFSTAENGL

ALBRECHT DÜRER
MADONNA OF THE FINCH
BERLIN GALLERY



MASTERS IN ART PLATE V

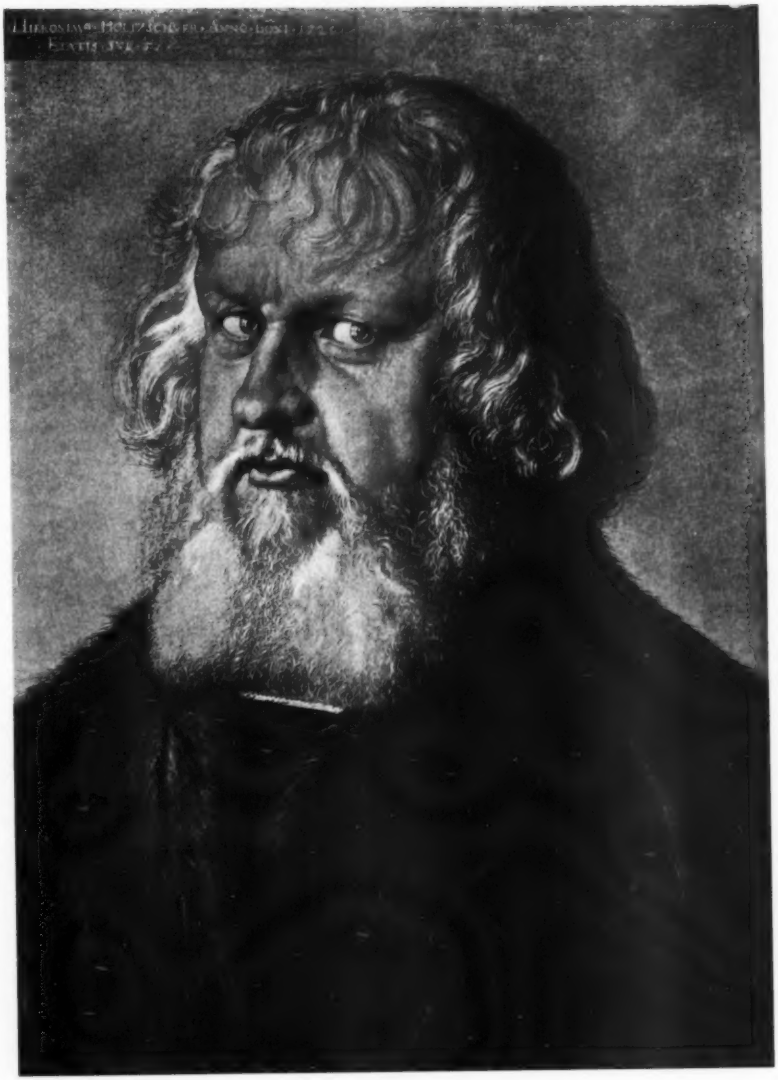
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ALBRECHT DÜRER
FEAST OF THE ROSE GARLANDS
MONASTERY OF STRAHOW, PRAGUE



PHOTOGRAPH BY HANFSTAENGL

ALBRECHT DÜRER
MADONNA OF THE CUT PEAR
IMPERIAL GALLERY, VIENNA



MASTERS IN ART PLATE VII
PHOTOGRAPH BY HANFSTAENGL

ALBRECHT DÜRER
PORTRAIT OF HIERONYMUS HOLZSCHUHER
BERLIN GALLERY



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ALBRECHT DÜRER
ADORATION OF THE TRINITY BY ALL SAINTS
IMPERIAL GALLERY, VIENNA



MASTERS IN ART PLATE IX
PHOTOGRAPH BY ALINARI

ALBRECHT DÜRER
ADORATION OF THE MAGI
UFFIZI GALLERY, FLORENCE



MASTERS IN ART PLATE X

PHOTOGRAPH BY HANFSTAENGL

ALBRECHT DÜRER
THE FOUR APOSTLES
ST. JOHN AND ST. PETER — ST. MARK AND ST. PAUL
MUNICH GALLERY



PORTRAIT OF DÜRER BY HIMSELF — MUNICH GALLERY

Dürer was not ignorant of the comeliness of his person, and, like Rembrandt, took delight in painting his own likeness. The best of his portraits, which is here reproduced, was painted when he was about thirty-three years old. The noble oval of the countenance, the full, clear-cut lips and the steadfast, penetrating gaze bear out Camerarius' description, while the arrangement of hair and beard show that Dürer perceived his own resemblance to the ideal type of Christ. The wrongly dated inscription has been added by another hand, and the whole work is but ill preserved.

Albrecht Dürer

GERMAN SCHOOL
BORN 1471: DIED 1528

ALBRECHT DÜRER, the artist who best typifies the art of Germany, was born at Nuremberg on the twenty-first of May, 1471. His father had belonged to an Hungarian family living in the little village of Eytas; but the elder Dürer quitted his native Hungary in early youth, and journeyed into the Netherlands, where the famous masters of Bruges taught him their delicate art of goldsmith work. In 1455 he left the Netherlands and went to Nuremberg, where he engaged himself to a master-goldsmith named Holper, whose young daughter Barbara he married in 1467, becoming at the same time a burgher and master-goldsmith in that city.

Albrecht was the third of eighteen children born to this estimable couple. Almost all that we know of his youth he himself tells us in the brief family chronicle which he compiled in later life.

"My dear Father," he writes, "was very careful with his children to bring them up in the fear of God; for it was his highest wish to train them well, that they might be pleasing in the sight both of God and man. Wherefore his daily speech to us was that we should love God and deal truly with our neighbors.

"And my Father took special pleasure in me, because he saw that I was diligent in striving to learn. So he sent me to the school, and when I had learned to read and write he took me away from it, and taught me the goldsmith's craft. But when I could work neatly, my liking drew me rather to painting than to goldsmith's work, so I laid it before my Father; but he was not well pleased, regretting the time lost while I had been learning to be a goldsmith. Still he let it be as I wished, and in 1486 (reckoned from the birth of Christ), on St. Andrew's day, my Father bound me apprentice to Michael Wolgemut, to serve him three years long. During that time God gave me diligence so that I learned well, but I had much to suffer from his lads."

In a later paragraph he continues: —

"When I had finished my learning, my Father sent me off, and I stayed away four years till he called me back again. As I had gone forth in the year 1490 after Easter, so now I came back again in 1494, after Whitsuntide."

This is all the knowledge we possess of Dürer's *Wanderjahre*, nor is it possible to add much to this meagre record from other sources. It is probable that he made a tour through Germany, and it has been stated, though there is no conclusive evidence to support the theory, that he crossed the

Alps and passed some time in Italy. But wherever he went during this four-year period, he returned to Nuremberg in May, 1494; and two months later, as he himself laconically enough informs us, a noteworthy event in his life took place. He writes: —

"When I returned home Hans Frey treated with my Father, and gave me his daughter, Mistress Agnes by name, and with her he gave me 200 florins, and we were wedded; it was on Monday before Margaret's, in the year 1494."

In all his records and journals thereafter, Dürer only occasionally alludes, and then in the briefest manner, to his wife; but it is traditional that his married life was far from being happy. Professor Thausing has, however, proved that the tradition rests solely upon a letter written after Dürer's death by his friend, the rich, learned, and influential town councillor of Nuremberg, Wilibald Pirkheimer, in which Pirkheimer says: —

"In Albrecht Dürer I have lost the best friend I ever had on earth; and nothing grieves me more than that he should have died so cruel a death. I can ascribe it to no one but his wife (after the decree of God), for she so gnawed into his heart and to such a degree tormented him that he departed hence sooner than he would have done. He dared never seek for amusement or go into company, for she was always uneasy, though there was no need for her to be so. She watched him day and night, drove him to work hard for this reason alone, that he might earn money and leave it to her when he died. For she always thought she was on the borders of ruin, as, for the matter of that, she does still, though Albrecht left her property worth as much as six thousand florins. But there! nothing was enough, and in fact she alone is the cause of his death. She was the enemy of all who were kindly disposed to her husband and fond of his society; and this indeed was a great trouble to Albrecht and brought him to his grave."

Pirkheimer was angry with Agnes when he wrote this letter because she had given away "for a mere trifle" a fine pair of stag's horns and many other beautiful things of Dürer's which he had very much desired; but it is difficult, even under these circumstances, to believe with Thausing that the marriage was a congenial one.

Up to the time of his death in 1502, the young couple lived with Dürer the elder. They then set up for themselves, and later took the widowed mother to live with them until her death, in 1514. With his marriage and settlement in Nuremberg, Dürer's life as a master-painter began; and from this time until 1505, when he journeyed into Venice, is a clearly defined epoch, during which his first important works were produced and his style and ideas assumed definite form. He set up a studio, and had pupils to assist him in his work; for early artists "were no more supposed to paint all the pictures they sold than was a saddler to make all the harnesses in his shop. Both were responsible for the quality of the work turned out, but there their functions might end." His first painting of importance, 'The Adoration of the Magi,' dated 1504, now in Florence, was executed during this period. It is not, however, the pictures that Dürer painted at this time so much as his engravings upon copper and wood that are most worthy of mention.[1] By far the most important of these is the series of fifteen woodcuts illus-

[1] Dürer's engravings on wood and copper will be illustrated in a future number of Masters in Art.

trating the Apocalypse, which in conception, in design, and in skill of execution marks an epoch in the history of wood-engraving.

In 1505 a pestilence visited Nuremberg, and Dürer, borrowing money for the journey from his friend Pirkheimer, left home and travelled to Venice. Vasari states that he went thither to defend his rights against a certain Italian engraver, Marco Antonio, who was copying his plates and monogram; for his wonderful engravings had already penetrated to Italy, and had spread his fame beyond the Alps until it had come to the ears of Raphael, among others, who, a few years later, exchanged drawings with him. That the piracy of his works was the motive which induced Dürer to go to Venice is, however, unlikely; for this piracy, though carried on to a large extent by Antonio and others at a later period, had as yet scarcely begun. It may have been the unhealthiness of Nuremberg, or because of straitened circumstances that Dürer undertook the journey; but it is more probable that before starting he had received a commission from the German merchants resident in Venice for a picture to adorn their church adjoining their new Hall of Exchange, — the Fondaco dei Tedeschi, — upon the decoration of which Titian and Giorgione were employed. At any rate, if he had not received this commission before starting he received it soon after his arrival, and began his work in Venice upon the splendid picture known as the 'Feast of the Rose Garlands,' now in Prague.

If Dürer did not arrive in Venice as a great man, he came, at least, as one not unknown, and it is clear that his presence in Italy created no slight sensation. The main knowledge which we have of his sojourn there is derived from nine letters which, during his two years' stay, he wrote to his friend Pirkheimer. We can give no better idea of his work and his reception among the Venetians than to quote here a few brief extracts from these letters: —

"How I wish you were here at Venice! There are so many good fellows among the Italians who seek my company more and more every day — which is very pleasing to one — men of sense and knowledge, good lute-players and pipers, judges of painting, men of much noble sentiment and honest virtue, and they show me much honor and friendship. On the other hand, there are also amongst them some of the most false, lying, thievish rascals: I should never have believed that such were living in the world. If one did not know them one would think them the best the earth could show. For my own part, I cannot help laughing at them whenever they talk to me. They know that their knavery is no secret, but they don't mind."

"Amongst the Italians I have many good friends who warn me not to eat and drink with their painters. Many of them are my enemies, and they copy my work in the churches and wherever they can find it; and then they revile it and say that the style is not *antique* and so not good. But Giovanni Bellini has highly praised me before many nobles. He wanted to have something of mine, and himself came to me and asked me to paint him something, and he would pay well for it. And all men tell me what an upright man he is, so that I am really friendly with him. He is very old, but is still the best painter of them all."

"I have such a throng of Italians about me that at times I have to shut myself up. The nobles all wish me well, but few of the painters. . . . I have declined much work

in order that I may come home. I have stopped the mouths of all the painters who used to say that I was good at engraving but, as to painting, I did not know how to handle my colors. Now every one says that better coloring they have never seen. My French mantle greets you and my Italian coat also."

"In reply to your question when I shall come home, I tell you that I shall have finished here in ten days; after that I should like to ride to Bologna to learn the secrets of the art of perspective, which a man is willing to teach me. I should stay there eight or ten days and then return to Venice. After that I shall come with the next messenger. How I shall freeze after this sun! Here I am a gentleman, at home only a hanger-on!"

Dürer's picture the 'Feast of the Rose Garlands' made such a sensation that the Venetian senate offered to appoint him to a sinecure post with a salary of two hundred ducats a year if he would take up his abode in their city; but he did not accept the offer, and in 1507 returned to Nuremberg.

With his return to his native town the second epoch in Dürer's career begins. During his stay abroad he had acquired something of the suavity of Venetian art without abandoning his native characteristics. Among the memorable pictures of this time are 'Adam and Eve,' 'The Martyrdom of Ten Thousand Christians,' 'The Assumption of the Virgin' (destroyed by fire in 1674), and the splendid 'Adoration of the Trinity' in the Imperial Gallery at Vienna. Besides painting, he was engaged upon various series of woodcuts; and indeed this branch of his activity proved so much more fruitful to him financially that he repeatedly threatened in his letters to abandon his brush altogether. Amongst the engravings executed at this period should be mentioned 'The Life of the Virgin,' a series of twenty cuts; the series known as 'The Great Passion,' twelve cuts; and 'The Little Passion,' containing thirty-seven cuts. His copper plates were, however, still more extraordinary. Amongst them may be named as perhaps the best, 'Death's Coat of Arms,' 'Prodigal Son,' 'Adam and Eve,' 'The Nativity,' 'The Knight, Death, and the Devil,' 'Melancholia,' 'St. Jerome in his Chamber,' 'The Great Fortune,' 'St. Eustace,' and the beautiful series known as 'The Passion in Copper.'

In the year 1512 the Emperor Maximilian visited Nuremberg, and his visit introduced a new factor into Dürer's life, for he commissioned the artist to execute an immense work in wood-engraving in two parts, one 'The Triumphal Arch of the Emperor Maximilian,' composed of ninety-two blocks, the prints of which when joined together were to form one enormous woodcut, ten and one-half feet high and nine feet wide, and the other an allegory called 'The Triumphal Car of the Emperor Maximilian.' In return for these and other services, the emperor granted him a pension of one hundred florins a year, to be paid out of the city taxes of Nuremberg.

Proud of the fact that their painter stood high in the imperial favor, the council of Nuremberg sent Dürer to Augsburg in the company of two representatives of the city to attend the Diet held there in 1518. This enabled him to discuss with the emperor various matters of detail in connection with the large woodcuts, on which he had now been working for some years. It was at this time that he drew the charcoal portrait of Maximilian from which the oil-painting now in Vienna was afterwards made. By command of

the emperor, the council of Nuremberg was ordered to pay "Albrecht Dürer, our painter, so dear and faithful to our person and empire," a sum of two hundred florins independently of his regular yearly pension; but owing to Maximilian's sudden death, which occurred in 1519, this extra sum was never paid; and Dürer, anxious to secure if possible from the new emperor, Charles V., at any rate a confirmation of his pension, and hearing that Charles was to be in the Netherlands before his coronation at Aix-la-Chapelle, set out for that country on July twelfth, 1520.

"On Thursday after Kilian's," he wrote in his journal, "I, Albrecht Dürer, at my own charges and costs, took myself and my wife and maid Susanna away to the Netherlands."

He travelled from city to city, selling his prints to defray expenses, for a period of one year. His diary is the chief source of our knowledge of his doings. From it we learn that he was everywhere received with marks of honor and respect. Immediately upon his arrival in Antwerp, then the most important city of the Netherlands and the centre of her commerce, a magnificent banquet was given him by the agent of the Fuggers, rich bankers who were the Rothschilds of their time, at which all the painters of the city were present. Dürer tells us how the guests rose as he entered, saluting him humbly, and how, when the feast was over, they conducted him home by the light of torches. At Ghent and at Bruges he was received in a like manner. The painters' guilds vied with each other to do him honor; and when he was in Brussels Margaret of Austria, regent of the Netherlands, sent to promise the painter her good offices and those of the new emperor. In return Dürer presented her with some of his finest engravings; but beyond these professions of good will on the part of Margaret, the Nuremberg master seems to have received nothing from her — a fact which he records with some bitterness in his diary. Dürer followed the emperor on his coronation journey to Aix-la-Chapelle; but after waiting in vain for a decision in regard to the ratification of his pension, accompanied the Nuremberg representatives to Cologne, where he finally received the deed of confirmation. Upon his return to Antwerp, we read of his meeting with Christian II., king of Denmark, whose portrait he painted and who treated him very graciously, bidding Dürer follow him to Brussels, and there inviting him to a grand banquet.

At last, on July twelfth, 1521, Dürer began his homeward journey. He had accomplished the main object of his expedition, had added greatly to his fame, and had been everywhere received with marks of distinction; and yet there is a tone of discontent in the last entries made in his journal, owing partly perhaps to the fact that in the final balancing of his accounts the result showed only financial loss, but still more to the state of his health, which during his travels had been undermined by a sickness contracted in Zealand — a sickness from which he never recovered. The town council of Antwerp had tried to retain him permanently, and had offered him a salary of three hundred philipsgulden with a house and freedom from taxation; but his love of home was strong, and he returned to Nuremberg to spend his last years in the city of his birth.

During the remainder of his life he was less active as an artist than he had been before his journey to the North; for though his mind had lost none of its vigor, his body was weakened by constant illness. Still, he painted and engraved several excellent portraits, and wrote out in final form some of his ideas upon artistic and scientific subjects.

The Reformation had been making giant strides in his native town during his absence, and many of his firmest friends, among them Pirkheimer, had embraced the new faith; and when, among the first free towns of the empire, Nuremberg stood forth and declared for the Reformation, Dürer unquestionably approved of the step. He looked upon Luther as a great leader, and had corresponded with him; and Melanchthon, who went to Nuremberg in 1526, became one of his most intimate friends.

The records of the final years of the artist's life are few. He remained quietly at work in Nuremberg. The illness contracted in the Netherlands never left him, and he appears to have had repeated attacks of some kind of fever, which gradually wasted away his once stalwart frame, until it finally brought the release that Camerarius tells us "was desired by himself and only painful to his friends." His last and greatest work, 'The Four Apostles,' was painted in the year 1526. With this task he seems to have felt that his labor in this world had come to an end, for in the year 1527 we find not even drawings of importance from his hand. He died on the sixth of April, 1528.

In the biographical preface to a Latin translation of Dürer's unfinished work on 'Human Proportions,' the editor, Joachim Camerarius, his intimate friend, writing but a few years after his death, thus speaks of him: —

"Nature had bestowed on him a body remarkable in build and stature, and not unworthy of the mind it contained. His head was intelligent, his eyes flashing, his nose nobly formed, his neck long, his chest broad, his body not too stout, his thighs muscular, and his legs firm and steady. As to his fingers — you would vow you had never seen anything more elegant. His conversation was marked by so much sweetness and wit that nothing displeased his hearers so much as the end of it. Letters, it is true, he had not cultivated; but the great sciences of Physics and Mathematics, which are perpetuated by letters, he had almost entirely mastered. . . . An ardent zeal impelled him towards the attainment of all virtue in conduct and life, the display of which caused him to be deservedly held a most excellent man; yet he was not of a melancholy severity nor of a repulsive gravity; nay, whatever conduced to pleasantness and cheerfulness and was not inconsistent with honor and rectitude he cultivated all his life and approved even in his old age. . . . Nature had specially designed him for a painter, and therefore he embraced the study of that art with all his energies, and was ever desirous of observing the works and principles of the famous painters of every land, and of imitating whatever he approved in them. . . . What shall I say of the steadiness and exactitude of his hand? You might swear that rule, square, or compass had been employed to draw lines which he, in fact, drew with the brush, or very often with pencil or pen, unaided by artificial means, to the great marvel of those who watched him. Why should I tell how his hand so closely followed the ideas of his mind that, in a moment, he often dashed upon paper, or as painters say, 'composed,' sketches of every kind of thing with pencil or pen? . . . He drew the smallest things on canvas or wood without sketching them in beforehand, so that, far from giving ground for blame, they always won the highest praise. And this was the subject of greatest wonder to the most distinguished painters, who, from their own great experience, could understand the difficulty of the thing."

The Art of Dürer

SIDNEY COLVIN ENCYCLOPÆDIA BRITANNICA

IN the history of art Albrecht Dürer has a name equal to that of the greatest of the Italians. North of the Alps his only peer was Holbein; but Holbein was not born till 1497, and after 1525 lived principally in England. Dürer dwelt a German among Germans, and is the true representative artist of that nation. All the qualities of his art,— its combination of the wild and rugged with the homely and tender, its meditative depth, its enigmatic gloom, its sincerity and energy, its iron diligence and discipline — all these are qualities of the German spirit.

The hour at which Dürer arose to interpret that spirit in art was the most pregnant and critical in the whole history of his race. It was the hour of the Renaissance, of the transition between the Middle Ages and our own. The awakening of Germany at the Renaissance was not, like the other awakening of Italy at the same time, a movement merely intellectual. It was, indeed, from Italy that the races of the North caught the impulse of intellectual freedom, the spirit of science and curiosity, the longing retrospect towards the classic past; but joined with these in Germany was a moral impulse which was her own, a craving after truth and right, a rebellion against tyranny and corruption, an assertion of spiritual independence — the Renaissance was big in the North, as it was not in the South, with a Reformation to come. The art of printing was invented at the right time to help and hasten the new movement of men's minds. Nor was it by the diffusion of written ideas only that the new art supplied the means of popular enlightenment. Along with word-printing, or, indeed, in advance of it, there had come into use another kind of printing, picture-printing, or what is commonly called engraving. Just as books, or word-printing, were the means of multiplying, cheapening, and disseminating ideas, so engravings, or picture-printing, were the means of multiplying, cheapening, and disseminating images which gave vividness to the ideas, or served, for those ignorant of letters, in their stead.

The genius of Albrecht Dürer cannot be rightly estimated without taking into account the position which the art of engraving thus held in the culture of his time. He was, indeed, first of all a painter; and though in his methods he was too scrupulous and laborious to produce many great works, and though one of his greatest, the 'Assumption of the Virgin,' has been destroyed by fire, and another, the 'Feast of the Rose Garlands,' has suffered irreparably between injury and repair, yet the paintings by his hand which remain are sufficient to place him among the great masters of the world. He has every gift in art except the Greek and the Italian gift of beauty or ideal grace. In religious painting he has profound earnestness and humanity, and an inexhaustible dramatic invention; and the accessory landscape and scenery of his compositions are more richly conceived and better studied than by any painter before him. In portrait, he is equally master of the soul and body, rendering

every detail of the human superficies with a microscopic fidelity, which nevertheless does not encumber nor overlay the essential and inner character of the person represented. Still more, if we judge him by his drawings and studies, shall we realize his power in grasping and delineating natural fact and character, the combined gravity and minuteness of his style, the penetration of his eye, and the almost superhuman patience and accuracy of his line in drawing; whether from persons, animals, plants, or landscape; whether with pen, pencil, charcoal, or (which was his favorite method) in color with the point of the brush.

But neither his paintings nor his drawings could by themselves have won for him the immense popular fame and authority which have been his from his own time to ours; that fame and that authority are due to his pre-eminence in the most popular and democratic of the arts, that of which the works are accessible to the largest number, — the art of engraving.

ARSÈNE ALEXANDRE 'HISTOIRE POPULAIRE DE LA PEINTURE'

DÜRER is the most perfectly balanced representative of the German genius; of its gravity, its conscientiousness, its richly imaginative and poetic quality. This balance he attained partly through his wonderfully thorough knowledge of the technique of his profession, partly through an artistic eduction which resulted in an enlightened eclecticism of style — an eclecticism always dominated, however, by great loyalty to his race; for though he loved Italian art and had studied it in all its processes, he was neither dazzled nor seduced by it. He gave the Italians quite as much as he received from them. If he borrowed something of their opulence and grace, they in turn profited by the study of his precision, clearness, skill, and sanity. Further, whatever richness Dürer gained in Italy — and by "richness" we here mean richness of color and touch — he at least maintained, if he did not increase, through his relations with the Netherlands. He thus becomes in some sort a harmonious intermediary between Flanders and Italy, having assimilated something of the art of both countries, and yet remaining withal staunchly a German in race, method, and inspiration.

But he was more than an intermediary between Italy, Flanders, and Germany; he was an intermediary between the Middle Ages and our modern times. Typical of the former in that he was primarily a craftsman, laboring with all the sincerity and unconscious modesty of the good workman who delights in his labor, he yet felt something of the tormented spiritual unrest of the latter; and indeed, so strikingly reflects what we call the "modern spirit" that his work has to-day, three centuries after his death, more influence upon our own thought and art than it had upon that of his contemporaries.

What a supreme part Dürer would have played had not the German school been so suddenly cut off by the course of events! He would have stood in the history of art like some great bridge,— a splendid monument in itself,— spanning the gulf between the old era and the new. But after him the national art was crushed out, and two centuries elapsed before a German

poet arose to take up the work of the German painter — for it is not unjust to say that it was Goethe who continued what Dürer had begun.

To consider the man himself, apart from all history and philosophy, Dürer stands, in a last analysis, as one of the most consummate workmen, one of the most perfect artisans of the world. Every type of work which he has left us, be it a drawing, an engraving on copper or on wood, a figure carved in stone, a portrait like the portrait of himself in Munich, or a complex picture, like the 'Adoration of the Trinity,' in Vienna, bears striking witness to a sovereign honesty and unrivalled skill in craftsmanship, and is the work of a hand which was able to transcribe with inimitable clearness, force, precision and delicacy the conceptions of a man whose thoughts were kindly, whose spirit was lofty, and whose heart was upright. — FROM THE FRENCH.

SIR FREDERICK LEIGHTON 'ROYAL ACADEMY ADDRESSES'

DÜRER'S work was, like nearly all German art, primarily ethic in its complexion; like all German art, it bore traces of foreign influence — drawn, in his case, first from Flanders and later from Italy. In his work, as in all German art, the national character asserted itself above every trammel of external influence. Superbly inexhaustible as a designer, as a draughtsman he was powerful, thorough, and minute to a marvel; but never without a certain almost caligraphic mannerism of hand, wanting in spontaneous simplicity, and never broadly serene. In his color he was rich and vivid, not always unerring as to his harmonies, not alluring in his execution — withal, a giant.

RUDOLPH MARGGRAFF 'MAXIMILIAN I. UND DÜRER IN NÜRNBERG'

ALTHOUGH Albrecht Dürer was never able to fully equal his Italian contemporaries in purity, grace and charm of drawing, and although it was only in exceptional compositions and single figures that he attained to an ideal height of beauty, relapsing the next moment into an individual and homely characterism and structure of form, we nevertheless must marvel at the extraordinary talent of the man who, in spite of the limited feeling for beauty vouchsafed by nature to his nation, in spite, too, of his narrow education, and in spite of the entire lack in Germany at that time of noble and beautiful models in the way of art, was yet able to rise, by his own power, to a height of perfection in composition and drawing that made him an object of respect and admiration for his contemporaries and for all who have come after. Winckelmann spoke truly when he called Dürer and Holbein the fathers of German art, and said that had they been able to study the works of ancient art, as were Raphael, Correggio, and Titian, they would have equalled, and indeed might even have surpassed, those masters.

Dürer strove continually to overcome the deficiency and stiffness of his drawing. Even when he represented the bodily suffering of the Saviour and depicted the malice and cruelty of his torturers, he avoided as much as possible the ugliness, distortion and angularity of the forms, as well as the confusion

of the composition, so characteristic of the work of his predecessors and of many of his contemporaries. How simple and circumscribed he could be in those compositions in which he limited himself to a small number of figures, and how carefully and exactly he sought to observe the laws of perspective and of the anatomy of the human body,— laws unknown to the earlier German painters,— even if he did not wholly succeed! Dürer also strove to avoid more and more in his pictures those sharp and angular lines in the folds of drapery adopted by the painters of Upper Germany in imitation of the sculpture of that period, and tried to acquire in this important branch of painting that grandeur, suppleness, and beauty of outline which we admire in his last and most perfect creation,— the Apostle pictures.

Dürer never lost, however, what had always been valued as the vital quality of German art, but kept as a sacred possession the simple homeliness and earnestness of conception characteristic of the best of his predecessors and contemporaries, the carefulness and conscientiousness of their execution, the life and truth of their power of depicting character, and the splendor, freshness, and clearness of their coloring.— FROM THE GERMAN.

LIONEL CUST 'ALBRECHT DÜRER'

AS a painter, Dürer's works rank high, but not in the first class; as an engraver, he is easily the first of his age; as a draughtsman, he remains unrivalled for precision, dexterity, and variety; as a thinker, he is a worthy representative of the age of Luther and Erasmus. But it is not only as a mere creative artist that Dürer attained his eminence. He was one of the great pioneers of art. Before him, little or nothing had been done north of the Alps to make art a factor in popular life; and now there is probably no branch of the fine arts which has not been affected in one way or another by the fact of his existence. Of how many artists can it be said that they left an impress on the whole subsequent history of art, and that they remain beacon lights or mile-stones by which the course of true art can be followed with the certainty of arriving at some definite conclusion? Giotto, Luca Signorelli, Michelangelo, Leonardo da Vinci, Rubens, Titian, Velasquez, Turner, Rembrandt, — it is among these names that that of Dürer will rank forever in the history of the world. He stands, as it were, on the watershed between the Middle Ages and the Renaissance, both in the progress of art and in the development of human intellect. Intensely conservative by nature, he yet opened out new roads and paths in art, along which his successors have journeyed and are still journeying in the search for that ideal of truth and beauty which Dürer felt that he himself could never reach. He has written: —

"God sometimes granteth unto a man to learn and know how to make a thing the like whereof in his day no other can contrive; and perhaps for a long time none hath been before him, and after him another cometh not soon."

Truly may it be said that in the history of German art "after him another cometh not soon"; for even at the close of the nineteenth century Dürer remains the typical German artist.

ÉMILE GALICHON 'GAZETTE DES BEAUX-ARTS' 1860

IN his treatment of the human figure Dürer seems never to have sought for grace nor for elegance; he chose rather to render the facts of nature truthfully than to give transforming interpretation to them. Profoundly imbued with the native genius of his race, he brought to his task an ardor for minute research, and was inclined to see nature in detail rather than to take broad and comprehensive views. Unmindful of the artistic law of sacrifice, he so far allowed his attention to be engrossed in the study of the particular bit he was engaged upon, that, occupied with smallest vein and tiniest wrinkle, he, as it were, forgot the limb as a whole and its relation to the body. Some of his uncompleted engravings confirm this interpretation of his way of working, for, though minutely finished in the upper part of the plates, there is not even a guiding touch upon the lower part. Such a vicious method could only have been successful in the hands of so consummate a technician, who, as Camerarius has told us, "had such a command of hand and eye that he would often draw the different members of a figure separately, and yet these parts, when united, harmonized so perfectly that it would have been impossible to draw, by any means, a better proportioned body."

The costumes and surroundings which Dürer puts into his paintings are those of his own time and country; and a collection of his drawings is the most interesting and vivid means by which to reconstruct Germany as it was in his day. In them we find depicted with the most scrupulous exactness the brilliant armor of the troopers, the trappings of their horses, the rich robes of the nobles, the fine costumes of the high-born dames, and the quaint garments of the common folk. And not alone in the representation of the personages and costumes of his time did the Nuremberg master manifest his genius. No one has surpassed him in the rendering of delicate flowers, the exquisite plumage of birds, the thick softness of the fur and the shining coats of animals.

As to his landscapes, they are rather picturesque than grandiose. Set with tempest-twisted trees, bordered either by the sea, on which quaint and stately ships sail, or by rugged mountains crowned with fortified castles,—every detail is treated as carefully as is the little flower in the foreground. The lines lack sweep, the various planes lack breadth, and there is an absence of aerial perspective; but nevertheless these landscapes are so interesting in their details, so exquisitely executed, and rendered with such quaint naïveté, that they are wholly delightful, and exactly harmonize with the personages they enframe. . . .

Plato has written, "The artist who fixes his vision upon the immutable, and follows a like model, reproduces, in so far as in him lies, the sentiment and virtue of the immutable, and cannot fail of creating beauty; but he who, his eyes upon what is temporal and transitory, uses this as a model will fail to create beauty." This supreme law was not comprehended by the Nuremberg master. Instead of searching his own heart for an ideal, he believed that only by following nature as she lay revealed before him could the artist arrive at

perfection. For this reason Dürer, great painter that he is, must rank below Mantegna, Michelangelo, Leonardo, and Raphael, who, better taught, better inspired, and more synthetic in genius, dared to seek their models in a higher sphere. While they soared toward the ideal, Dürer, almost wholly analytical in mind, leaned too close to nature, and cramped his force to the mere expression of detail, instead of using detail to develop something which should in equal measure combine form and thought, the ideal and the natural.— FROM THE FRENCH.

ANTON SPRINGER 'ALBRECHT DÜRER'

EVEN Dürer's most ardent admirers sometimes lament that he "could never rise to any conception of the symmetry of beauty," and acknowledge that "ugly shapes and extravagant fancies have interfered with his incomparable talent." No less a man than Goethe uttered this severe criticism; but Goethe, whose thoughts in youth as well as in old age liked to linger with Dürer, also spoke golden words of praise. He bowed before the conscientiousness of the old master. The world which Albrecht saw seemed to Goethe full of meaning, through

> "*Ihr festes Leben und Männlichkeit,*
> "*Ihre innere Kraft und Ständigkeit.*"
>
> "Its life of duty and manliness,
> "Its inward strength and steadfastness."

"Dürer," — for this is what Goethe's criticism as a whole means, — "can only be explained through himself." And, indeed, he leads us to the right path, and furnishes us with the true key to Dürer's nature and position as an artist.

With no other German painter, and, indeed, with few artists south of the Alps, does the personality of the man stand forth so clearly as in the case of Albrecht Dürer. Individually interesting as they are, his works owe their greatest power of attraction to the fact that always there is to be perceived in and behind them, clear and distinct, the personality of the man who created them. We read in them, as in a mirror, what was passing in Dürer's soul; the total impression we receive from them is one of revealed personality.

It is invariably the case that the first acquaintance with Albrecht Dürer brings disappointment. Above all, he who turns directly from Italian art to Dürer's handiwork finds in it strange and unusual qualities which he cannot immediately understand, and still less does he at once comprehend that these qualities are the consistent and necessary outcome of the artist's individual character. Not until one has made a comprehensive survey of his work as a whole does the richness and greatness of Dürer's peculiar nature disclose itself. Then, and only then, does one discover the inexhaustible inventiveness, the wonderful gift of extracting from a hackneyed thought or model ever new aspects, the striking characterism, and the increasingly living quality. It is in the nobility of his work as a whole that the nobility of the artist himself is reflected. — FROM THE GERMAN.

The Works of Dürer

DESCRIPTIONS OF THE PLATES

STEPHAN PAUMGÄRTNER — MUNICH GALLERY

UPON his return from his *Wanderjahre* in 1494, Dürer opened a studio in which a number of altar-pieces and single pictures were produced, many of them betraying in their execution the work of assistants or pupils. Some few of these early productions, however, show unmistakably the individuality and force of the master's own brush; and especially is this the case with the Paumgärtner altar-piece,—a triptych, painted in or about the year 1500, as a commission from some of the members of the family of that name for the Church of St. Catherine in Nuremberg. On the middle panel is represented the Nativity, while on the two wings — by far the finest parts of the work — are the full-length figures of the donors, clad in the armor of the period, with red, black-edged gorgets and red leggings, the brothers Stephan and Lucas Paumgärtner. The figure of Stephan, Dürer's friend and the subject of our reproduction, is the finer of the two. Standing beside his horse, in the midst of a rugged landscape, beyond and above which is seen a grayish-blue sky, he presents, in his gleaming armor and red trappings, an effective and imposing appearance.

CHRIST ON THE CROSS — ROYAL GALLERY: DRESDEN

"BELONGING to the year 1506, as is shown by the date on the lower part of the cross, and painted under an Italian sky and in the artistic atmosphere of Venice," writes Janitschek, "is the little picture of 'Christ on the Cross.' The agony of the crucifixion has never been expressed more poignantly in German art. The last sigh has passed the parted lips of Christ, but even the moment of supreme suffering has in no way disfigured the countenance, and the same nobility that characterizes it is observable also in the carefully modelled body; — those slender limbs are faultless! Black clouds cover the heavens, but the lower part of the sky is streaked with green, yellow, and red. A few slender birch-trees in the foreground are all that give life to the utter loneliness of Golgotha. Truly in this tiny panel Dürer has created a monumental work."

"It may be doubted," writes Lionel Cust, "whether any painting of the Italian or any other school can rival this little panel-painting, only seven and a half inches high by six inches broad, in intensity of expression, in truth and precision of drawing, and in charm and richness of color. Executed like a miniature painting, it is as large in conception and rendering as an altar-piece of Bellini's or Raphael's."

PORTRAIT OF HANS IMHOF THE ELDER — THE PRADO: MADRID

"ASSIGNED to the year 1521," writes Knackfuss, "is a portrait of an elderly man in a fur coat and broad black hat, which in some unknown way came into the possession of King Philip IV. of Spain. This superb portrait, thought, though not proved, to represent Hans Imhof the Elder, a banker of Nuremberg, hangs in a place of honor in the Prado, where it holds its own among the choicest masterpieces of various nations and centuries. It is perfect without reservation. The painting is of a quality which marks it as superior even to the celebrated portraits painted by Dürer a few years later."

MADONNA OF THE FINCH — BERLIN GALLERY

UNDOUBTEDLY an authentic work, bearing Dürer's signature and well-known monogram, this picture, dated 1506 and therefore painted during the master's sojourn in Venice, was comparatively unknown until it was exhibited in London in 1871. It was at that time owned by the Marquis of Lothian, New Battle Abbey, Scotland; and at the sale of his effects in 1892 was acquired by the Berlin Gallery.

Dr. Richter considers it "the most charming picture by Dürer in existence." The colors have retained much of their original freshness, and in the golden-haired Madonna and the cherubs holding a crown of flowers and fruit above her head a resemblance may clearly be traced to Dürer's great picture of the 'Feast of the Rose Garlands,' painted at about the same time. The Madonna's mantle and dress are blue with a bodice of bright cherry color, forming a warm background for the Child, who is seated in her lap upon a cushion of red velvet. In his right hand he holds what is known in Germany as a *Lutscher*,— a little linen bag filled with sugar,— and on his other arm perches a finch. The young St. John, clad in the traditional fur garment, stands beside the Madonna, and presents her with a bunch of lilies-of-the-valley, while the little angel at his side holds the reed cross emblematic of the saint. This angel and the two cherubs floating above have rainbow-hued wings. Behind the figure of the Madonna, dividing the landscape background, is a deep red tapestry curtain such as is often seen in the paintings of Bellini and his school. "Everything in the picture," writes Rosenberg, "is light and gay in color. It seems as if each stroke of the brush revealed the joyousness and happiness which, in spite of all anxious thoughts of his cold, cheerless, northern home, formed the key-note of Dürer's existence during his sojourn in Venice."

FEAST OF THE ROSE GARLANDS — MONASTERY OF STRAHOW: PRAGUE

THE most important picture painted by Dürer in Venice was the 'Feast of the Rose Garlands,' executed in 1506. It was ordered by the German merchants resident in that city, to adorn an altar of the little Church of San Bartolommeo adjoining the Fondaco dei Tedeschi, or German Exchange. In a letter to his friend Pirkheimer, written at this time, Dürer says: —

"I have to do a picture for the Germans, for which they are to give me one hundred and ten Rhenish florins, and the expenses will not exceed five."

And again: —

"Know that my picture says it would give a ducat if you could see it; it is good, and beautiful in color. I have gained much praise for it, but little profit. I have also silenced the painters, who said that I was a good engraver but did not know how to manage colors. Now every one says they never saw more beautiful coloring."

The picture when finished created an immense sensation. Dürer's success was assured, and his fame, already great in Venice as an engraver, was now established there as a painter.

The picture represents the glorification of the Virgin at the feast of the Rosary or Rose Garlands. In the centre the Virgin, robed in blue and with golden hair, sits enthroned. The infant Jesus is in her arms, and around her are angels assisting St. Dominic, founder of the festival of the Rosary, to crown with wreaths the kneeling multitude. The Virgin herself crowns the Emperor Maximilian I., while the Pope Julius II. receives his crown from the hand of the Christ-child. Both these dignitaries are richly clad in purple mantles embroidered with gold and pearls. The other persons represented are supposed to be members of the German colony in Venice. In the background at the right is the painter himself, standing beside his friend Pirkheimer, and holding in his hand a scroll with a Latin inscription which tells us that "Albrecht Dürer, the German, executed this work in 1506 in the space of five months."

"Although this painting is for the greater part thoroughly German in conception and spirit," writes Lionel Cust, "there are motives of an Italian origin in it which show how greatly Dürer was influenced by his surroundings." Sidney Colvin considers it "one of Dürer's best-conceived and most multitudinous compositions, and one in which he aims at rivalling the richness and playfulness of Italian art;" and Dr. Janitschek has said that "the little angel playing on a lute at the Virgin's feet, so characteristic of the *sante conversazioni* of the Venetians, seems like a mark of homage offered by the German master to the great Bellini."

The picture was subsequently purchased by the Emperor Rudolph II. for a large sum, and he is said to have had it carried, as a thing beyond price, upon the shoulders of four strong men all the way from Venice to Prague to avoid the risk of its being injured by the jolting of a carriage. Later it came into the possession of the monks of the Abbey of Strahow in Prague, where it may still be seen, though in a much damaged and repainted condition.

MADONNA OF THE CUT PEAR — IMPERIAL GALLERY: VIENNA

THE 'Madonna of the Cut Pear' was painted in the year 1512, Dürer's middle period. The Madonna, clothed in blue drapery and with a white veil over her head, is seen against a dark background, bending humbly over the Infant lying on her arm. In his hand he holds the cut pear which gives the picture its name. His attitude is unpleasing and constrained, and there is not much expression in the face. The Madonna's head, on the contrary, exhibits a profound tenderness. The painting is uncommonly limpid

and harmonious; the flesh-tints are rosy in the lights and gray in the shadows, and the hair is rendered with the extremest minuteness and precision.

"Dürer's Italian contemporaries," writes Knackfuss, "like the artists of classical antiquity, depicted their Madonnas as of an earthly beauty in which they saw a means of expression for a spiritual perfection far surpassing anything within the power of the German master; but beauty of form could produce no more lasting effect than the indefinable charm of the purity seen in the girlish face of this Madonna."

PORTRAIT OF HIERONYMUS HOLZSCHUHER — BERLIN GALLERY

THIS portrait of Dürer's friend Hieronymus Holzschuher, member of an old Nuremberg family and a septemvir of that city, was painted in 1526. "It is the pearl of all Dürer's portraits," writes Dr. Bode. "From its execution, its coloring, and its manner of treatment it is evident that it belongs to the master's late period. Generally speaking, Dürer cannot be called one of the great colorists. He uses his brush as a draughtsman uses his pencil, and his color has a metallic gleam which gives somewhat the effect of a painting on glass. Nevertheless in some of his best preserved canvases the brilliancy and harmony of his color has a special and individual charm. This is particularly the case in the portrait of Holzschuher. The dead white of the hair where it enframes the face is relieved against a background of light bluish-gray, which produces a vivid contrast to the deep brown of the fur garment.

"It is not, however, because of its coloring that this picture may rank as one of the most admirable portraits in the world. It owes no small share of its reputation to the imposing personality of the man it represents, and to the remarkable way in which that personality has been depicted; for by the simplest means Dürer has succeeded in expressing the indomitable will and resolute temper of his model. To present this character still more effectively, Dürer has turned the eyes of Holzschuher so that the pupils look out from the corners, and has accentuated the whites by reflecting the light from a window in them. (By a similar artifice, the painter gave the countenance of St. Mark, in the panel representing 'The Apostles,' a like unusual expression.) The clear drawing of the firmly closed lips, the faultless modelling of the face and head, the manner in which the locks of the hair and beard are treated, — every separate hair apparently distinctly rendered, — all these things contribute to stamp the head with a special individuality. To appreciate the consummate perfection of the work, observe that when seen close it has all the delicacy of a miniature, and yet that when seen from a distance it is none the less broadly effective and powerful."

ADORATION OF THE TRINITY BY ALL SAINTS — IMPERIAL GALLERY: VIENNA

IN the year 1501, an almshouse for twelve old men was founded in Nuremberg by two of her citizens, Erasmus Schiltkrot and Matthæus Landauer; and when, a few years later, in 1508, a chapel dedicated to All Saints was

added to the almshouse, Dürer was commissioned by Landauer to paint an altar-piece for it, representing the adoration of the Trinity by all the saints.

"The painting is the simplest and most complete conception of Dürer's matured genius," writes Lionel Cust. "The holy Trinity floats in air surrounded by cherubim and seraphim, and adored by tiers of saints, who float around and below the mystic Godhead. Below lies, radiant in evening light, an exquisite view of a land-locked lake with wooded hills, on one side of which stands the painter holding a tablet with an inscription. On this he records that it was the work of Albrecht Dürer of Nuremberg — '*Albertus Dürer Noricus faciebat anno a Virginis partu, 1511.*' It was the first painting he had executed with his own hands for his native town. In the upper tier of saints are those who were the recognized inmates of heaven,— Moses, David, John the Baptist, Catherine, Barbara, Agnes, and others. Below float the emperor, the pope, and other good men and women drawn from every rank of life. Amongst the saints in the lower group on the extreme left is the donor, Landauer, kneeling in modest awe. The whole picture is one of the noblest ever painted, and may be compared to the famous 'Disputa' by Raphael in the Vatican."

Thausing writes of this picture (which, by the way, he strenuously maintains should be called not the 'Adoration of the Trinity,' but the 'All-Saints Picture'): "It is in every respect the most valuable testimony Dürer has left us of his talent. It is an epitome of his life's work, a sort of microcosm, a reflection of his own mind at the very moment that he had reached the culminating point of his power. In no other work of the master can the many-sided aspect of his genius be so well discerned as in this altar-piece. Before all else, Dürer was a painter. He always deliberately so styled himself. This picture is the best witness to his complete mastery of the technique of painting."

In 1585 the town council of Nuremberg robbed Landauer's almshouse of this picture, and sold it to the Emperor Rudolph II., replacing it by a copy.

ADORATION OF THE MAGI — UFFIZI GALLERY: FLORENCE

IN 1504 Dürer painted the first great picture which seems to have been executed entirely by his own hand, an altar-piece, ordered by the Elector of Saxony for the Schlosskirche at Wittenberg, representing the 'Adoration of the Magi.' "This wonderful painting," writes Knackfuss, "which now adorns the group of selected masterpieces in the Tribune of the Uffizi, is so excellently preserved that all the original charm of coloring and the loving care of the master's hand, which extended even to the minutest details, can be fully recognized. The fair-haired Virgin, in a blue robe and a white veil, with the delightfully naïve Infant on her knees, receives the three Wise Men, who, magnificent in gold-embroidered garments, approach bearing their gifts. The first, clad in a red mantle bordered with fur, is on his knees before the Child, and presents a golden casket. This group is relieved against a background of ruined architecture with glimpses of copse and mountain illuminated with sunny green."

"Aerial and linear perspective are imperfect," writes Thausing, "but the technical treatment of the figures is as finished as in Dürer's best pictures of the later period. The outlines are sharp, the colors very liquid (laid on, without doubt, in tempera, and covered with oil glazes), and the whole tone is exceedingly fresh, clear, and brilliant."

THE FOUR APOSTLES — MUNICH GALLERY

"THE sight of the Flemish pictures, and above all his travels and observations," writes Charles Blanc, "had, towards the end of his life, profoundly changed Dürer's ideas about the essence and the aim of art. In place of searching for richness and luxury of detail, he now sought simplicity and harmony. He recognized that nature had not the diffuse and somewhat labored variety that he had tried to put into his earlier paintings; and he regretted that he had only come to perceive this when he was so old that it would be difficult for him to change his manner of seeing and his style of painting. Nevertheless, with these noble regrets were mingled the still nobler desire to improve, (so much of youth is there ever in genius,) and it was in 1526, only two years before his death, that he painted the splendid figures of the Apostles, which are conceded to be his greatest achievements."

In these panels, frequently known as 'The Four Temperaments,' Dürer, moved by the religious disorders of his time, wished to represent the four permanent types of Christian character; and Kugler speaks of them as "the fruit of the deepest thought which stirred the mind of the painter. They are executed," he says, "with overpowering force, and form the first complete work of art produced by Protestantism." That Dürer himself considered them his masterpieces is evidenced by the following letter in which he presented them to the town council of Nuremberg: —

"I have been intending for a long time past to show my respect for your Wisdoms by the presentation of some humble picture of mine as a remembrance; but I have been prevented from so doing by the imperfection and insignificance of my works, for I felt that with such I could not well stand before your Wisdoms. Now, however, that I have just painted a panel upon which I have bestowed more trouble than on any other painting, I considered none more worthy to keep it as a reminiscence than your Wisdoms. Therefore, I present it to your Wisdoms with the humble and urgent prayer that you will favorably and graciously receive it."

The council accepted the gift and recompensed the painter; and yet, a century later, the ungrateful city sold this memorial of her most illustrious son to Maximilian of Bavaria, and filled the places of the panels with copies!

Alfred Michiels, in describing the figures, writes: "St. John, who, poring over an open Bible, occupies the foreground of one panel, expresses profound meditation and represents the pensive soul sunk in intellectual research. Behind him, St. Peter leans over the book, and looks seriously upon its contents. An old and gray-haired man, full of contemplative repose, Peter expresses the phlegmatic temperament. The second panel shows rather external activity than activity of the mind, and brings forward the relation of faith to external life. St. Mark, in the background, is a sanguine type of man, and

looks boldly about him, ready to fervently exhort his hearers to draw from the Scriptures the fruit of divine salvation. In the foreground, St. Paul, holding a sword and a Bible, looks with some fierceness over his shoulder, ready to defend the holy word and to punish those who shall blaspheme it; his is the choleric temperament.

"What dignity, what grandeur, there is in the well-characterized heads; what majestic simplicity in the lines of the garments; what noble calm in the movements! The coloring is excellent, — warm, natural, and vigorous. There are no azure tones in the shadows here; there is no hardness in the drawing. Dürer might well have laid down his palette after having finished these pictures, for in them he had attained the end of art, and in them he equals the greatest masters."

THE PRINCIPAL PAINTINGS OF DÜRER, WITH THEIR PRESENT LOCATIONS

AUSTRIA. PRAGUE, MONASTERY OF STRAHOW: Feast of the Rose Garlands (Plate V) —VIENNA, CZERNIN GALLERY: Portrait of a Man—VIENNA, IMPERIAL GALLERY: Adoration of the Trinity (Plate VIII); Martyrdom of Ten Thousand Christians; The Virgin; Madonna of the Cut Pear (Plate VI); Portrait of Maximilian I.; Portrait of Johann Kleeberger; Portrait of a Young Man—VIENNA, POSONYI COLLECTION: Salvator Mundi (unfinished)—ENGLAND. HAMPTON COURT: Portrait of a Young Man—SION HOUSE, DUKE OF NORTHUMBERLAND'S COLLECTION: Portrait of Dürer's Father—GERMANY. AUGSBURG, ROYAL GALLERY: Portrait of Katharina Fürleger; Madonna of the Pink—BERLIN GALLERY: Madonna of the Finch (Plate IV); Portrait of Hieronymus Holzschuher (Plate VII); Portrait of Jacob Muffel; Portrait of Frederick the Wise; Portrait of a Young Woman; Virgin at Prayer; Virgin and Child—BREMEN, ART MUSEUM: 'Ecce Homo'; St. Onuphrius and St. John the Baptist (unfinished)—DRESDEN, ROYAL GALLERY: Christ on the Cross (Plate II); The Dresden Altar-piece; Portrait of Bernard van Orley—LEIPSIC, FELIX COLLECTION: Portrait of Dürer—MUNICH GALLERY: Paumgärtner Altar-piece [Left wing: Stephan Paumgärtner, Plate I]; Descent from the Cross; the Four Apostles (Plate X); Portrait of Dürer (Page 20); Portrait of Wolgemut; Portrait of Oswald Krell; Portrait of Hans Dürer; Lucretia—NUREMBERG, GERMANIC MUSEUM: Charlemagne; Sigismund; Hercules Battling with the Stymphalian Birds; Pietà—ITALY. FLORENCE, PITTI PALACE: Adam; Eve—FLORENCE, UFFIZI GALLERY: Adoration of the Magi (Plate IX); Portrait of Dürer's Father; Madonna of the Cornflower; St. Philip; St. James—GENOA, BRIGNOLE-SALE COLLECTION: Portrait of a Young Man—ROME, BARBERINI PALACE: Christ among the Doctors—SIENA, ACADEMY OF FINE ARTS: St. Jerome—SPAIN. MADRID, THE PRADO: Portrait of Dürer; Portrait of Hans Imhof the Elder (Plate III); Adam and Eve.

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